NEWS OF THE TREATRES.

No new English play will be in town to-mor now night. All the novelty to Monday's stage matter will be furnished at the two excellent German theatres, which continue to play a notable part in New York's high-class amusements. There will be a nuccession of new plays later, in an altogether bustling week, nowever, and even Monday will not be without fresh matter for a Broadway audience, for the transfer of "Miss Helyett" to the Standard will be accompanied by alteration and interpolation. The continuance in town of this quaintly pretty musical comedy is Its best proof of success. Originally allotted six weeks at the Star, its term there was prolonged to ten weeks, and now it has a further prospect of a month at the Standard. Then it must go to Boston. Philadelphia, and other large cities, which will accept no postponement of its visit. At the Standard it will be sung in a revised form. Laura Clement, the Manuella, will sing solo which was one of the gems of the plece, but was never attempted here. She will also have a waitz song in the third act. George Lyding, the new O'Shaughnesny, has a clear, Lyding, the new O'Shaughnessy, has a clear, Lyding, the new O'Shaughnessy, has a clear, sweet voice, well adapted to ballads; so be has seen allowed to introduce a serenade, accomben allowed to introduce a serenade, accomben allowed to introduce a serenade, accomben allowed to the ballads; so be has been allowed to the ballads, and the ballads and fine second act. William Furst, the musical director, has composed a lullaby to words by fred Emerson Brooks, to be sung by Louise fred Emerson Hooks, and the two artists, gene between the Quaker and the two artists, and and an autograph letter of congratulation upon her success, a new waltz, which is introduced in the album seens. There is a introduced in the album seens the second act, see shorts at the beginning of the second act, see shorts at the beginning of the second act, see shorts at the beginning of the second act, see shorts and many bearing the second act, see the second act, se

effering of new matter, for at the Star W. H. Crane will introduce "For Money." and at Daly's Pinero's play, "The Cabinet Minister." will be noted for the first time in America. On wednesday night Helena Modjeska will contribute to the week's interesting events by playing for the first time here a drarpa of inplaying for the first time here a drarpa of inplaying the company will offer its first new piece of the season in The Cabinet Minister." Pinero's piace among contemperaneous dramatists is secure. The force of his work, its literary finish, its accuracy of character drawing, and its keen humor were long ago demonstrated to this public. The Cabinet, Minister is sure to command careful attention. The cast will bring forward John Drow, James Lewis, Adelaido Prince, and the others of this strong acompany, excepting Miss Regnan. The theme of the play is distinctly English. Wednesday night Helena Modjeska will con-

The Star will be closed on Monday night. On Tuesday W. H. Orane's augagement an event that may well be looked forward to with a sense of pleasure will start somewhat importantly. because the comedian will come forward in a new play. "For Money," the work of Clay M. Greene and Augustus Thomas. It is humorous and grave by turns, the theme being rosy love, enveloping both young and old among the personages. Oranes character is that of a millionaire President of an electric street railway, who is also a military Colonel and a yacht club Commodore. The cast brings forward conspicuously Hattie O'Neill, a sister of Ada Behan; Eatherine Florence, a daughter of Ratharine Rogers; J. F. Neill, J. C. Padgett, Henry Bergman, Harry Braham, and others. It is easy to predict that Crane will be welcomed by a fine audience on Tuesday. His season in town will not be brief. secause the comedian will come forward in a

Modicaks's engagement at the Union Square will last only two weeks, beginning to-morrow night with "As You Like It." This charming actress has often captivated us with her Rossfind, which is a truly poetic and picturesque inpersonation. It will be seen again with sincere pleasure. On Tuesday she will revive Mary Stuart." On Wednesday night she will give a new melodrama. The Countess Rouding. The work of Mrs. Minnie Maddern Fiske and Paul Kester. Mr. Kester is unknown as a dramatist in this country. Mrs. Fiske, who has, since her retirement as an actress devoted herself to literature, has written several plays one of which, a comedicta, was tested pleasurably by Rosina Vokes myt long ago. The Countess Roudine is a Zussian tale, and consequently it has much to do with intrigue, millism, and the secret nolice. Modjeska, company this season contains John A. Lane. Howard Kyle, Kate Meek, Mrs. Beaumant Smith, and other actors of ability. Her leading man. T. B. Thalberg, is an Englishman and a newsomer. After Modjeska, the Union Square will have Agnes Hurtington in her new opera. "Captain Thereso." Miss Huntington had been looked at the new Fifth Avenue, but that playhouse is not ready for her, nor will it be ready for any actor for months to come. impersonation. It will be seen again with sin-

At each of the German theatres of the city there will be a new play on Monday night. The Thalia, which had promised "Vor Sonnenaufgang" last week, postponed that novelty until to-morrow. The translated title of this play is "Before Sunrise," and it is domestic in theme. The excellent company organized by the Rosenfeld brothers will provide the east. At the Amberg Marie Barkany, the Vienna acteus, whose success last week was pronounced, will appear on Wednesday as Advienae Lecoureur—a role in which she must submit to comparison with Bernhardt and Riddeska. On Thursday night she will play Margieric in "Faust." Monday and Tuesday evenings will see the dirst performance on any regular stage of a local farce. "Der Vereinspresident," by Herr Fricke of this city. This comic vaudeville was first presented by amateurs a few months ago. Its humor is said to be excellent. me. The exceller

Monologue entertainers offer various inducements. Cromwell's pictorial lecture at the Grand Opera House to-night will describe the Grand Opera House to-night will describe certain "Gems of Art. Ancient and Modern." He has seen them in the Old World and the New, and he will speak with a connoisseur's enthusiasm. Sir Edwin Arnoid will lecture and read at Daly's on the mornings of Jan. 12. 14. 18. and 28. and Feb. 2. The first reading in the serier at the Lyceum. Jan. 18, by Sarah Cowell be Movne, will include Robert Browning's "Saul." "Up at a Villa; Down in the City," and "A Forgiveness."

"The Junior Partner" is well along in its second month at Herrmann's, where the audiences are ecstatic in temperament. E. J. Henley, a strong, capable, and versatile actor Henley, a strong, capable, and versatile actor, will replace E. J. Ratchiffe in the leading rôle of footsmin to-morrow. Mr. Batcliffe is to rejoin Baniel Frohman's company. Next-week "The Junior Fartner" will reach its fiftieth performance, for which souvenirs are aircady in preparation. On Jan. 18 Charles Welles will assume the role now canceted by Vincent Sternroyd. "The Junior Partner" has turned out to be the important partner in the fortunes of this pretty little theatre, for it is the first thing to bring real prosperity to it. The harmonious, but strongly contrasting brilliancy of the two comedienness engaged in the comedy remains its best quality.

A change of plan at Palmer's makes certain another new play at that theatre within a few weeks. "Alabama." it had been announced. was to be succeeded by a revival of "Jim the per section of "Jim the perman," but now it is settled that Sir Charles I. Young's drama will not be reproduced. In its stead will be offered a play called "The Broken Seal," by Sydney Grundy. Mrs. D. P. Bowers, who has been in retirement of late, will come again into public view in this piece, the cast of which will include Agnes Booth, dia Arthur. Maude Harrison, and Mrs. E. J. Phillips—a pretty strong quintet of representative American actresses. To-morrow aftersoon there will be a professional matinée of Alabama."

"Lady Bountiful" will be acted for the last Lady Bountiful" will be acted for the last times at the Lycoum this week. Its unexpectigly long earer is another triumph for the Lycoum players. On Jan. 18, Robert Buchan, as paster comedy drama. "Squire Kate," will be acted at the Lycoum for the first time. After it shall have run its course, a society found; of New York life will be produced. In Backanan's piece E. J. Rateliffe will appear, as addition to the Lycoum's usual company.

The Charles Frohman stock company have ented "The Lost Paradise" over seventysve times at Practor's Twenty-third Street, and the end seems far off. Infect, the play sives evidence of establishing a distinctively new record. Its production at the new Columbia Theatre, Boston, by Sanager Frohman's Boston company, has been pronounced a great play finely performed. It is likely to have a season distinctively new factor of the contradistive of the very vital astronomers of its character skotches, as well as to the artistic care with which they are not say that the proposed very with an experience of the contradistive of the contr times at Proctor's Twenty-third Street, hew play by Jerome K. Jerome.

There is constant activity in the preparation and production of new plays. Bosses is farce

called "The Absent Minded Man," by W. R. Goodall of Chicago. Charles Dickson's plans confemplate two new pieces, "A Paltry Million," by Charles Kline, and "Young Mr. D'estring," by May M. Ward. Neither of these by titers, a house but that need not disturb "Dickson," by Mrs. Rom. been couraged to the confement of the callifornia courts. Augustus Pitters, will be produced by the Pitton company at an early date. Harry R. Smith, dramatic critic of the Chicago Privase, has completed the liberation of "The Knickerbockers," a comic opera, for the Bostonians. "Bob, the Madcan," by an anonymous author, was acted for the first time a few nights ago in La Crosse, wis. Marie Madlson has written for Janauschek a play dealing with the Knickerbocker times in New York. Agnes Herndon has contracted with a Bostonian for a melodrama. Frank Dumont, the fortile Philadelphian who was responsible for "The Book Agent," which Hoyt afterward made into "A Parlor Match" for Evans and Hoey, has written a dialect comedy, "Rube Stacer, Esq.," for the low-priced circuits, Dumont is clover in making rough farces, and many hilarious things have not profited him, though he wrote them. In a fortnight a play called "The Wide, Wide World" will start out with Helen Blythe as the heroin's. She was Helen Blye when she was in Augustin Daly's company. The types mis-printed her name ones, and it has been "Byther" ever since. "The Ensign." by William Haworth, brother of Joseph, is to be produced on Feb. I. It is a nautical drama, and so it is to be novel and elaborate in its reallyms. The new comedy formulated by the Paultons for Abbott & Teal is an adaptation of an original work by Bisson, and it is said to contain good characters for George R. Edeson And Isabelle Coe, who have distinguished themselves in "Nobe." The English version has been translated into French, submitted by the Paultons for Abbott & Teal is a natical called "The Absent Minded Man." by W. R. Goodall of Chicago. Charles Dickson's plans

That dramatic reflex of life in rural Indiana. with its sawmill thriller, "Blue Jeans," has returned to town, and is fairly started on another term of prosperity at the Fourteenth Street. The secret of the play's popularity may be said to lie in its reckless commingling of almost every known element of stage entertainment. Characters that are typical, though exaggerated; incidents that are lifelike, though violent; dialogue that is natural, though rough; realisms that are natural, though coarse, and a sensation that is thrilling in the extreme, are combined in a representation of rustic life in the territory with which "Blue Jeans" deals. Repetition has not dulled the force or vigor of its presentation. Jennie Yeamans's June, Judith Beroide's Sue Enday, Hillird's Perry Baccom, and Chaplin's Gol, Henry Clay Risner are imbued with all their former finish and dash. The little prize bull is just as much of a fact as ever, although a little chubbler than of yore, perhaps, and the sawmill episode has lost none of its fierceness. Street. The secret of the play's popularity

Two of the nimblest, eleverest, and most industrious trapezists seen in New York for some time are stationed at Koster & Bial's, They are known as the Jordans—a man and a woman—and some of their feats on the flying bars are astounding. The English concert hall singer. Rate Harvey, resumes her engagement to-morrow night, after a week's illness, Other specialists are Cain and Loreno and the Braatz sisters. "Joan of Are" is retained.

This week's bill at Pastor's is headed by four of the strongest, and at the same time widely diversified, entertainers in the variety widely diversified, entertainers in the variety field. Magrie Cline, Harry Kernell, Lydia Yeamans, and Edwin French compose the quartet. Each has a large and loyal following, and ail are clever, industrious, and talented in a way. It is a treat to have them appear on a stage together. The other specialists on Pastor's list are Matthews and Bulger, comedians: Flora Havel, singer and dancer; George E. Austin, wire walker; Montague and West, musicians; Senora Tatali, performer on flying rings; Thomas O'Brien, comedian; Sam Dearing, eccentric musician, and the Healys, singers and dancers.

Niblo's, once more under E. G. Oilmore's con trol, has benefited by E. E. Vance's brief management in at least one respect: for Vance, on learning that he could have the house, en-gaged a new series of companies and players, gaged a new series of companies and players, most of them of good quality. Vance's contracts with these troupes will be kept by Gilmore, who profits accordingly. The first of the new visitors is "Hands Across the Sea." which will open to-morrow night. This familiar melodrama is an interesting and picturesque show, skilfully acted and elaborately mounted. Next week Niblo's will have "Evangeline" on the stage of its original performance seventeen years ago. It is not yet forgotten that "Evangeline" possesses an honorable distinction. It achieved, at the Fourteenth Street several seasons ago, the longest run ever recorded for an American comic opera.

The Park retains the novel dialect play." You Yonson." Gus Heege, its comedian, has gained a New York endorsement of which many an older actor might be proud, and, unless his observers are far astray, he will likely be conspicuous in comedy productions hereafter. "A Straight Tip" will follow "Yon Yonson" on Jan. 25 for a month's revival.

The east side is not badly off for dramatic musement this week. That robust and ambitious young tragedian. Robert L. Downing. week in a version of "The Gladiator"—not the Forrest play of old, but a treatment of Saumet's French story. Downing's travels are extensive, and he does not often visit the met's French story. Downing's travels are extensive, and he does not often visit the metropolis; still he is not unwelcome in the Bowery at any time, for his impressive physique, his flery elocution, and his robustious sincerity make him a player beloved by east siders. Mrs. Downing, who is Eugenia Blair, a graceful and handsome woman and a painstaking actress, is her husband's chief assistant in the casts of his plays. The company otherwise is of fair quality. Agnes Horndon and "La Belle Marie" form Jacobs's offering this week. There has been no better engagement for the Third Avenue this season. Miss Horndon, an actress of uncommon force and somewhat piethoric personal attractiveness, has used "La Belle Marie" for two seasons as her only play, and still it is valuable to her. For its new tour it has been altered considerably, having been strengthened in its comedy scenes and made more diverting by the introduction of specialities. Miss Herndon's performance of the revengeful Marie is still the most vivid feature of the performance, however. New scenery is promised, and a display of gowns will be made that will excite the Third Avenue's female spectators. Mark Murphy, an Irish comedian whose personality is comic and whose acting is always droll, will face Windsor audiences this week in "O'Dowd's Neighbora," a skit made familiar by Murphy last season, and still serviceable, it would seem. Recently the farce has been overhauled, and new musto and fresh wit have been introduced. In his company are Sam J. Ryan, Helis Archmere, Bessie Tannehill, Ethel Lynton, and Jennie Reynolds.

Triumph is apparent at Harrigan's these days and nights. Late comers seldom secure places, and "The Last of the Hogans" is a places, and "The Last of the Hogans" is a success which will with ease continue until the close of the season. Equally victorious in public esteem as judged by the size and the demeanor of their audiences, are "A Trip to Chinatown." at Hoyt's Madison Square, and "The City Directory" at the Bijou. Hoyt's farce approaches its one hundredth performance with no sign that the town is tired of it. The Bijou's farce will remain with us until March, when Charles 8, Dickson will come into Broadway for a christening of Mrs. Pachero's comedy of errors, "Incog."

"La Cigale" at the Garden and "The Lion

"La Cigale" at the Garden and "The Lion Tamer" at the Broadway are approved musical entertainments. They are pictorially perfect, and in each there is a commendable measure of good acting and singing. Francis Wilson's personal success as The Lion Taner is as pronounced as any in his career, and that is saying a good deal. Of course it will last until May. As this opera's libretto owes its source to the French, it is inevitable that somebody else should have adapted from the old and unprotected material. Waldorf H. Phillips, a New York lawyer

who is no novice as a playwright, comes forward with proof that he wrote a "Lion Tamer" from the same source about ten years ago. But it has not yet appeared that Cheever Goodwin, who made Wilson's libretto, stole from anywhere else than the French original. "La Cigale" will go away from the Garden on Feb 13, for on the 15th Richard Mansfield returns to that theatre to stay until holy week, when he will journey to the Pacific coast and remain there until July.

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Harlem playgoers have a sample of English melodrama with American realisms and a first-class offering in native spectacles for this week's amusements in the theatres of the upper district. "The Stowaway" is at the Columbus, with all its familiar scenes and the too vivid eafe-cracking episode. The east retains Mark Lynch. R. J. Moye, Leonora Bradley, and others of the former commany. "Fantasma." a Hanlon brothers show, is at the Opera House, promising plenty of fun along with its grotesque and impressive sights.

Evans and Hoey, with "A Parlor Match." in its froshest form, will occupy the Grand's stage this week. For seven years this pair of funny actors, now wealthy beyond need of worriment, actors, now wealthy beyond need of worriment, have found "A Parlor Match" the only vehicle their audiences have asked for. They are in the singular postulon of actors who have no cause to enlarge their repertory. The elasticity of variety farce accounts for this in a measure, for "A Parlor Match" easily lends itself to frequent renovation and revision. Its current form is likely to be briskly and uninterruptedly comic.

A feat in magic introduced by De Kelta at the Eden Musée is the production of a portrait of any person in the audience by means of a mysterious pen, which traces the features without any one touching or being near it. This is a puzzling manifestation of the conjurer's trickery. Preparations are under way for the presentation of the illusion, "Le Cocon," which shows the transformation of a silkworm into a beautiful woman within full view of the audience. Herrmann and Kellar have performed this trick here, but De Kolta is its inventor, and knows how to do it. Some new tableaux are expected to lend added attractiveness to the trick. without any one touching or being near it,

In "The Country Circus." at the Academy. the clever and charming Meers Sisters and dashing Kate Holloway in their equestrianism, the tumbling of the Glinser-tits, George Kline and his comical mule, and Conrad with his educated baboon remain in the arenic programme. The roster will be strengthened considerably to-morrow night through the ad-dition of Willie De Mott, a young bareback rider. "The Country Circus" will stay in town a couple of months longer.

It will be a week of interest at the Casino. To-morrow night "The Tyrolean" will be sung for the 100th and last time. It is proper that the occasion should be observed, and, therefore, all the women in the audience will therefore all the women in the audience will carry away souvenirs. On Tuesday night "Nanon" will be revived, with Marie Tumpest in the title role. New scenes have been painted by Hoyt, new costumes have been ordered, and in other details the preparations have been as complete and as costly as though a brand new production was in prospect. The opera contains some delightful music, which is sure to be well sung. In the cast Frederic Solomon, James Maas, Drew Donaldson, Grace Golden, Eva Davenbort, Sylvia Thorne, Edwin Stevens, Max Figman, and Ferdinand Schuetz will have important parts.

The Actors' Fund is to have a benefit on the afternoon of Jan. 19, at the Broadway Theatre. under the management of Frank W. Sanger and Daniel Frohman. Although the object is charitable, no appeal to the public for aims is made, inasmuch as an entertainment worth far more than the admission price is to be given. The bill will include an act of "The Lion Tamer." by Francis Wilson and his company, specialties from "The City Directory." by Schoolcraft, Sweatnam, and Amelia Glover. "The Happy Pair" by the Kendais, the garden scene from "Mary Stuart" by Modeska. "Catching a Fairy" by Herbert Kelcey and Georgia Cayvan of the Lyceum, an act from "The Last of the Hogans" by Edward Harrigan and his company, and songs by Maggie Cline of Tony Pastor's. There will be other performers equally notable if time can be found for them between I and 5 o'clock. A charity matines at the Madison Square next Friday afternoon for the benefit of the kindergarten school connected with the Old Epiphany House will employ a number of favored amateurs in three short plays. and Daniel Frohman. Although the object is

The news from 'Frisco that McKee Rankin has sued his wife for divorce, alleging desertion, surprised the Rialto. Mrs. Rankin's religious scruples have prevented her from pected to marry Mabel Bert, the California ac tress, as soon as he is set free. The case is a tress, as soon as he is set free. The case is a sad one. John J. Collins, a deserter from "The Cadi," has found a congenial place in "The Lost Paradise" in Boston. Wilfred Clarke, one of Edwin Booth's nephows a son of Asia Booth and John S. Clarke, has gone a-starring in the South, with Victory Bateman, AdaLewis, the two Pollock sisters, and J. B. Raddilfie, all in Harrigan's company will leave it next season to travel in "Bulls and Bears," Bartley Campbell's old play, revived by his son. The "Said Pasha" opera troupe has censed to travel. It had been supported by the money of two Yale boys, and when they tred Bartley Campbell's old play, revived by his son. The "Said Pasha" opera troupe has ceased to travel. It had been supported by the money of two Yale boys, and when they tired they shut up shop, to the dismay of the forty persons in the troupe. Mrs. Brown Potter and Kyrle Bellew are on their way to South Africa to play through the diamond districts. Signor Majeroni, the Italian actor, recently deceased, was once a noted player in the English language. In 1879 he was an excellent Corporal Simon in "The Old Corporal." Of late years he had remained in Australia. While M. B. Curtis is awaiting trial for murder, his brother Frank is starring in the old play, "Sam' of Posen." Frank formerly managed the Third Avenue Theatre, when McFree Rankin leased it. Robert Downing, who had been ill with the grip, recently found it necessary to deny from the stage that he was a sufferer from paresis. His address doubtless amazed his auditors, and might better have been left unspoken. For John A. McCauli, once a powerful man and a shrewd manager, a benefit is now being arranged. He is very poor and mentally unbalanced. Kate Claxton cannot escape fate, it seems. While she was playing in 'The Two Orphans' in a Louisville theatre last Monday night some one cried 'Firel' For a moment there was an awful stillness in the house. The audience then arose simultaneously, and a stampede for the exits began. When the panie was at its height, Miss Claxton rushed upon the stage. raised her hand and called to the nearest auditors to sit down. Her presence and coolness seemed to reassure the crowd that there was no danger. Those in the parquet remained standing, but from the gallery the crowd continued to rush to the doors, and all reached the sidewalk without injury. The panic was caused by some one yelling 'Fight!" in front of the theatre, and small boys taking up the cry and running. Undaunted by her mislortune at Palmer's in a matinde trial, Mrs. Scott-Siddons has gone on a tour in a play called 'Check and Mate.' which, no doubt, is wushed her h

An amalgamation of circus and drama, in various forms of combination, has come suddenly into vogue. In the case of "A Night at the Circus" it is Gratton Donnelly's come! the Circus" it is Gratton Donnelly's comed blend of farcical fun and some adjunctive features of a canvas tent. Nelly MeHenry, so long vivacious in the front rank of the star soubrettes, is the chief actress. "A Night at the Circus" will be given all this week at Holmes's Star Theatre, Brooklyn. This variation of the current style of variety farce should be welcome. It has met with favor in other cities.

Something very different, and well within the lines of true comedy, is "Alabama." Augustus Thomas's play of Southern life. This will be represented in the manner which furthered its original success in New York, it will be represented in the manner which furthered its original success in New York, the company being an A. M. Palmer organization, with a duplication of the fine scenery and all the details of the production. "Alabama" is current at Palmer's Theatre, and this simultaneous offering of it in Brooklyn will be, in all essentials, quite as good as the Broadway treatment of it. In the cast are such well-known players as Frank Bangs, Burr Mackintosh, and Odell Williams.

The Bedford Avenue seems to have become the home of what is called farce comedy. Still another of these places will be presented there this week. It is entitled "Grimes's Cellar Door," and is replete with songs, daaces, and specialties. James B. Mackie, a comedian of variously comic endowments, vocal, pantomimic, and acrobatic, will be at the front of the fun. His chief assistants are chock full of apirit, and so the Bedford will be a place of laughter. PORMS WORTH READING.

The Ballad of the "British's Price." From the Speciator.

It was a shipper of Lowestoft That trawled the northern sea. In a smach of thrice len tons and seven, and the Sritain's Fride was she. And the waves were high to windward, and the waves were high to lose, and he said as he lose his trawl net. "What is to be, will be."

His craft she recled and stargered.
But he headed her for the hiths.
In a sterm that threatened to move her down
As grass is move by the coythe;
When suddenly through the cloud-rift.
The moon came sating soft,
And he saw one must of a sunkes ship.
Like a dead arm held slott.

And a voice came faint from the rigring.

"Help! help!" it whispered and signed.
And a single form to the sole mast clima.
On the crew were but four bands all seld.
On board of the Britain's Fride.
And ever "Hold on till daybreak parts of the night they cried.

Slowly melted the darkness.
Slowly rose the sun.
And only the lad in the rigging
Was left, out of thirty-one.
To tall the tale of his Captain.
The English sallor true.
That did his duty and met his death
as English sallors do. Peace to the gallant spirit,
The greatly proved and tred,
And to all who have fed the hungry sea
That is never estisfied;
And honor and glory uncessing.
While rolls the uncessing tide,
To the skipper of little Lowestor,
And the draw of the Britain's Pride.

A Life's Chaplet. From the London World.
Within the sombre church I stand,
Where pilgrims kneel upon the flows,
And, soft and low, the holy band,
Murmur their paternosters o'er.

Sumbly they bow them to the ground. And tend their reseries to the sky. Pashloning, as they turn them round. Garlands of prayer to fling on high. The beads are moist with sinners' tears Wern dull by sinners' hands are they: Rapturous hopes and trembling fears Circle around them day by day. Ab me! I have my chaplet, too, Not framed for apritue! needs; As one who doth a dream pursue, Slow, musingly, I turn the beads.

For on my chaplet hangs my youth, Ay' all my life is written there, Childhood and manhood. In good truth, A chackered record doth it bear, 'Tis mute; and yet the colors spean, And, typic of the years gone by, Stone follows stone without a break, Recording my life's history.

Recording it in smiles and tears,
For as I sell my beads, alas :
Like gems unout, the earlier years
Beneath my fingers seem to pass. A diamond here, a sapphire there, So clouded o'er with primal clay. Hone could suspect the gems were fats, Like publies of the abore are they;

Or jasper fragments in a row.
With huse chaotic threaded thin.
Pierced by a duli red, flickering glow.
Hint of the soul that burns within. Fouth's fleeting years are opals fair, Radiant with a detusive abeen, like that the rainbow paints on air, 'Twixt gilded stripes of rose and green.

Builer the colors grow; but ers They fade away, a pear! I see; And as I watch it glisten there, A white-stone day comes back to me. Bright as the pure translucent gleam. That from its surface seems to shine, There comes to me a vanished dream, A dream of bliss that once was mine:

A fair bead nestles on my breast.
White arms about my neck entwins.
And sweet lips close to mine are pressed
Whispering " Darling, I am thine !" Poor pearl i no fellow shalt thou find; Black are the stones that follow thee, Black as the phantoms of my mind, Black as the night that follows me.

Black as the mast with plous breath.

Their sine upon their reserves is ave.

By chaplet is a funeral wreath,

A dirge the prayer my fingers weave.

TARRA, One Way of Proposing.

Prom Se Boston Stoba.

Over the balasters bends a face,
Darlingly sweet and beguiling;
Some body stands in careless grace,
And watches the picture, smiling. Tired and sleepy, with drooping head, I wonder why she lingers: and when all the good nights are said, Why somebody holds her dingers. Holds her fingers and draws her down, Buddenly growing bolder. Till her loose hair drops its masses brown Like a mantle over his shoulder.

Over the baluster soft hands fair Brush his cheeks like a feather; Bright brown tresses and dusky hair Most and mingle together. There's a question asked, there's a swift carees, But over the balusters drops a Yes.
That shall brighten the world for him alway.

The Happy Housewife's Song. From Godey's Lady's Book. The clothes I rub, and rines out and wring.

And harbor no care or sorrow: Assured while they hang in the freshening breeze; That duty's well done for the morrow. The garments pure I sprinkle and fold,

WEDNESDAY. As the dough I knead in flaky loaves, My soul no trouble can borrow; My hearty darlings they cat and live; Bo gladly I soil for the morrow.

THURSDAY. The needle I ply with whiring wheel, And banish all care and sorrow, While viewing garments so defity made To cover my loved ones to morrow. PRIDAY.

as the grime and dust I sweep away, My mind no trouble can borrow, For deadly disease, which lurks therein, Is routed to-day, for to-morrow. SATURDAY. The nourishing food I mix and stir, And joyously sing, for no sorrow Enters my life of labor for love, Sweet resi cometh sure on the morrow.

SUNDAY. I go to the Blassed One who knows.

Recry form of sarthly sorrow:
He giveth me manns for my soul.
Blest comfort to day and to morrow.

Enough for the day is the evil thereof.
This promise a surcease of sorrow:
For guidance, and strength, each day I pray,
and loy cometh on the glad morrow.

PRANCES L. PANCEYS

Natural Born.

From the Chicago Matt. From the Chicago Metil.

Rather inclined to be pretty.
Rather inclined to be good:

Bather inclined to a years, undefined

Factor inclined to a years, undefined

Toward the young fellows who love her;
When they have asked for her hand.
Rather inclined to a vague, undefined

Feeling they don't understand.
Fact is, this maiden can't help it:
Natural born coquette.

Rather inclined not to make up her mind

To marry, that is, not just yet,
Sister shell be to them all, and

Loving, and fathful, and true;
Rather inclined rout her dinger to wind

About—say a dozen or two.

Before and After.

From Life.

Three sweet maidens sat in a row,
With three grim dragons behind 'em;
And sach sweet maiden had a young bean,
And all of 'em made 'em mind 'em. But those three maidens are matrons now; In three brown-stone fronts you'll find 'em all aione; for since the very first row, They can none of 'em make 'em mind 'em.

The Budder.

Of what are you thinking, my little lad, with the honest eyes of bile.

As you watch the vessels that slowly glide o'er the level ocean floor?

Beautiful graceful, silent as dreams, they pass away from our view, and down the slope of the world they go, to seek some far-off shore.

Taron shore.

They seem to be scattered abread by chance, to move at the breezes will.

Almicesly wandering hither and you and meiting in distance gray;

But sach one moves to a purpose firm, and the winds their sails that fill

Like faithful servante speed them all on their appointed way.

pointed way.

For each has a rudder, my dear little lad, with a stanch man at the wheel, and the rudder in never left to itself, but the will of the man is there;

There is never a moment, day or night, that the vessel does not feel.

The force of the purpose that shapes her course and the helmsman's watchful care.

Some day you will launch your ship, my boy, on life's wide, treacherous sea;
Be sure your rudder is wrought of strength to stand the stress of the gale;
And your hand on the wheel, don't let it flinch, whatever the tunuit be, ever the tunuit be, for the will of man, with the help of God, shall coaquer and prevail.

CRILA THERTER,

Another New Theology.

Worship of God is laudable; His truest name is audible. So that the spirit ear may beer. Hell is the fitting recompense

Of uncouth actions, lack ing sense, Stiffing the laugh, causing the tear. Heaven is the fruit of fruitfuiness.

MUSIC AND MUSICIANS.

Three additions to the repertoire of Mesers. Abbey & Grau's Italian opera company are promised for this week: "Otello" on Monday, "Fidelio" on Wednesday, and "L'Africaine" on Friday. Assuredly those who have subscribed for the entire season will not have reason to complain because of too frequent repetitions of any one work. Much interest will attach to-morrow night to M. Jean de Reszké's impersonation of Otello, a rôle which only a few months ago he made his own. As in "Lohengrin," his embodiment chal-lenged comparisons with the German tenors who have been heard during the past years, so in Verdi's latest work, the "finest music" drama which Italy can boast, be will inevitably be judged by Tamagno, whose creation could claim the convincing stamp of authority.

M. Jean de Reszké may not present to us the
Moor of the Italian stage, the Olello of Salvini and of Tamagno-for that his art is founded too much on the traditions of the French stage, although it has been perfected in the best school of cosmopolitanism. But, judging by the work he has done in various other rôles. a performance of positive originality may be

The promise of "Fidelio" for Wednesday is coupled with the announcement that Mme. Lilli Lehmann will assume the title rôle. New Yorkers need not be told what her embodiment of Beethoven's heroine is; its memory is too present to all the devotees of the German opera to call for any extended comment. Herr Kallsch will be heard as Florestan, likewise a familiar impersonation. For the spoken dialogue will be substituted recitations, according to the custom of the Italian stage. Just what this custom is with regard to "Fidelio" might not be altogether clear, even to the most experienced, for, masterpiece though it be. Beethoven's immortal work has never taken firm hold outside of Germany. Mme Tletjens, herself a German, kept it on the boards of the London opera house in the days of the Mapleson régime; in Brusseis, thanks to the efforts of Mme. Caron, it Intely had an encouraging number of performances. Indeed, its success there was such that there was a project on foot to give the work at the Paris Opera House with the same eminent artist. New recitatives were written by no less eminent a Beethoven scholar than M. Gevært of the Brusseis Conservatory. A number of rehearsals were held, but finally, like many of MM. Ritt and Galihard's, the late managers' promises, the production of "Fidelio" failed to materialize. In Italy the work is nowadays practically unknown, so that the remark of se experienced an artist as M. Edouard de Resské-who, by the way, will on Wednesday sing the part of Rocco-is reported to have made, that he had never heard a performance of "Fidelio," is not so astonishing as it might appear at Brst blush.

The American début of M. Lasalle will unfamiliar impersonation. For the spoken dia-

The American début of M. Lasalle will unquestionably attract the attention it deserves. The successor of Faure at the Paris Opera. M. Lasalle may justly claim to be the loading baritone of the French stage, his only possible rival. Maurel, having been connected less continuously with the musical fortunes of his own country than the artist who will be heard here for the first time on Friday night. Few baritones during the past lifteen years have achieved greater success, both at home and abroad, than M. Lasalle. In London he has for several years been one of the maintage of Sir Augustus Harris's Italian seasons, while in the musical Austrian capital he is counted among the favorite "Gaste" of the imperial opera house. There are but few of the modern French grand operas in which he has not created the principal baritone rôle, while his musical sympathies embrace even so essentially German a part as Hans Sachs, which he has not yet had an opportunity to sing in Paris, but in which he has frequently appeared in London and in which he will also be heard here.

which he will also be heard here.

The disappointment caused by Mme. Adelina Patti's non-appearance on Thursday evening last has, if possible, whetted public anxiety to listen again to the most famous of all songstresses. Already the indications are that she will effect her recutry on Tuesday evening before one of the largest audiences that has ever assembled within the walls of the Metropolitan Opera House. The programme announced for last Thursday will be faithfully carried out, the "operatic concert" dividing itself into two parts, the first of which will be devoted to a miscellaneous programme, presenting not only Mme. Patti, but also her associates, Mme. Fabbri, M. Guille, Sig, del Puente, and Sig, Novara. In the second part the first act of Rossini's "Semiramide" will be performed.

Soldi and Mr. Damrosch for this evening. The former announces a night of "French composers," and promises in addition to orchestral numbers by Auber, Massenet, Pessard, Gillete, Saint-Saëns, Gounod, Godard and Delites, excerpts from Bizet's "Carmen," with Mme. Blauveit and M. Montariol as soloists. The latter will conduct Mendelssohn's music to "A Midsummer Night's Dream," and will introduce New Yorkers to some interesting selections from the new Mascagni opera. "L'Amico Fritz." His soloists will be Mmc. Lillian Blauveit and Mons. Sebastian Montariol.

Two important musical events for Brooklyn this week will be the Seidl concert on Tuesday evening and the concerto of the Boston Symphony orchestra to be given on Friday afternoon and Saturday evening. At the latter Mma. Fannie Bloomheld Zeisler, who stands in the foremost rank of our native pianists, will appear as soloists.

The Metropolitan Musical Society, under the leadership of Mr. William R. Chapman, will, as already announced, give their first concert of the season on Tuesday evening at the new Music Hall. In addition to the promised new choral works by Dvorak and Pratt, the occasion will be rendered specially interesting by reason of the first appearance in New York this season of M. Vladimir de Pachmann, whose virtuesity is well remembered by all who are interested in the most valuable achievements of pianism.

chievements of planism.

Chamber music of the highest order may be looked for at the concorts of the Beethoven string quartet and of the Kneisel quartet, which are announced respectively for Thursday and Friday evenings. Both organizations have long ere this earned their diploma for sterling excellence, and both morit the fullest meed of popular success. The Kneiset Quartet is to give this concert and its next one in Music Hall instead of Sherry's, as heretofora. The Beethoven Quartet's concert is also to be given in Music Hall.

The Casino will change its bill on Tuesday.

The Casine will change its bill on Tuesday, which, by the way, will be an evening unusually rich in important musical happenings, substituting for Zeller's "Tyrolean" Genec's everacceptable "Nanon." Few of the Vienna comic operas, indeed only the best of Strauss's, so well deserve a revival, and with an artist of the ability of Miss Marie Tempest in the title rôle, the merry work will gain in attractiveness. It does not seem at all improbable that the second production of "Nanon" at the Casino will be attended with fully as much success as the first, which takes high rank among the most popular works ever given at that most popular house.

among the most popular works ever given at that most popular house.

The London musical year 1891 has to its credit in the matter of operatic novelties Sir Arthur Sullivan's "Ivanhee." Bruneau's "Lea Rive." Solomon's "Nautch Girl," Cornellus's "Barber of Bagdad." De Koven's "Maid Marian" (Robin Hood). Messager's "La Bascche." Gounod's "Philismon et Baucis." and Mascagni's "Cavalleria Rusticana. "which was performed no less than forty-five times, and which was the most pronounced success of the season. "The Barber of Bagdad" was given under the direction of Prof. Villers Stanford by the students of the Boyal College. The delightful little work created so favorable an impression that there is some talk of its being included in the list of operas to be done in English by Mr. D'Oyiy Carte's company. Later in the season a special performance of the "Barber" is to be given bafors the Queen. and this it is expected, will add greatly to its English westige. Among the hew chors! works of the year only Dr. Parry's "De Profundia" seems destined for more than an ephemeral existence, and critical British opinion expresses the lear that the Latin words may stand in the way of permanent popularity. Among the many artists who have been heard in London only Paderewski, the tenor van Dyck, and the boy cellist.

MUSICAL ARTISTS IN LONDON. So Many in the Field that Only the Best Can Rope for Success,

LONDON, Dec. 30.-If in all cases mediocrity had better stay at home and not court disap-pointment and starvation by contending for foreign laurels and coins to none is it more important to do so than to mediocre singers and musical artists universally. But, then, you will naturally say, where is the artist who helieves himself mediocre? We know, but unless he or she be friendless, friends must be firm and speak. Lyric aliens have long considered London as a place not less famous for its infatuation of foreign artists indiscriminately. than for its fogs, and that if the Thames rolled nameless abominations for the natives, it always rolled the purest gold for them. Putting aside professional habits of emotional talk. the haleyon days have gone by. There is, of course, always fortune, and Dryden was right: Fortune a goddess is, to fools alone," but although too many fools succeed, it goes hard

with the majority.

Therefore let it be well understood that any singer or instrumentalist who has not acquired legitimate fame at home has to-day one million chances against one of doing as well in London as he or she does in his or her own country. The English market is overstocked with musical competitors. They come in their thousands from all parts. America, Belgium. France, Holland, Germany, Italy, Russia; they rise in the same number from the ground; they devour each other, and the horrible feast is forever recommencing. I cannot give the exact figures of the victims, but I am told by persons in the profession, and especially by concert and other agents, that if all could cast up together the members in their possession a more tragical list could not be cited.

Of course I have only spoken as yet of the many to whom nature has given a stepnother's heart. The few whom she endows as she ought to, but does not endow the many. meet with quite a different fate. Any really talented artist may still come over here and h or she will meet with the most flattering and substantial forms of encouragement to be given anywhere. No opera house in the world pays better prices to foreign and national Orpheuses and Euterpes than those managed by Sir Augustus Harris; and Mr. Arthur Chappell, Mr. W. Vert, and Mr. D. Mayer, who are the leading concert agents, tell me that no one with a genuine talent will ever conscientiously regret the day he or she has put his or her feet on these shores. Mr. Vert has repeatedly signed checks for £500 to Mme. Adelina Patti for concerts in the provinces and for £800 for concerts in London Mme. Albani receives generally £150 for a concert in the provinces and £200 in London, other favorite singers receiving £100, £80, or £50, Santley from £40 to £50. Lloyd from £50 to £60. Less celebrated persons receive £20 or £10. but if they are good instructors they can make about £20 a week by teaching.

Although, for instance, the French school of singing is still considered here the best in the world and great respect is shown to German and Italian expositors, foreigners are no longer preferred to natives unless they enjoy an evident superiority. English musicians have made immense progress during the last two decades. We shall see presently how this progress has been worked up. Not long ago I was asked what was the position of the foreign artist on landing here: if he had to belong to any asso lation or sort of union and how he had to make his way. The foreign artist need not selong to any association or union. He is pering iass. ias, it possions, whetted public alixies ty to listen again to the most famous of all songstressess. Already the indications are that she will effect the receivery on Tuesday that has ever assembled within the walls of the Metropolitan Opera House. The programme announced for last Thursday will be faithfully carried out, the "operatic concert" dividing itself into two parts, the first of which will be devoted to a miscellaneous prorgramme, presenting not only Mme. Patti, but also her associates, Mme. Fabrir, M. Guille, and the prorgramme presenting not only Mme. Patti, but also her associates, Mme. Fabrir, M. Guille, and the prorgramme presenting not only Mme. Patti, but also her associates, Mme. Fabrir, M. Guille, and the prorgramme presenting not only Mme. Patti, but also her associates, Mme. Fabrir, M. Guille, and part the first act of Rossini's "Seminamic properties," which will be performed.

Two important orchestral concerts will be given this week, the first act Chickering Hail on Tuesday evoning by the Boston Symphony Orchestra under W. Arthur Nikisch, the programme for which has already been announced the second on Naturday, proceeded by the new Music Hail by the Symphony Nearby under Mr. Walter Damrosch. The Boston and our own permanent orchestra will both internet will be adverted by the solution of the second on Naturday, proceeded by the programme for which will be allowed the concert by Tschaikowsky on Tuesday, and M. Paderewski, been a lavorite with our musical public. At both cashed the programme of the first of the programme of the programme of the third symphony concerts and the programme of the third symphony concerts and properate to the programmes of the third symphony concerts and the programme for the third symphony concerts and the programme for the third symphony concerts and the programme for the third symphony concerts and the pro fectly free to do as he likes and no one will interfere with him. But he is not likely to be

it. If his create he good and a deposit he produced, some agencies would tye their assistance and fairly do their utmost to forward his fairly do their utmost to forward his micro produced, some agencies would take charge of him. At the same time hardly any good firm would lend itself to take in hand a doubtful case, lest the failure might affect its credit and reputation as sound judges and critics.

Another not uncommon way of catching the ear of the public and smitching a profitable support of a wealthy Merch and some and continuing a profitable as upport of a wealthy Merch and support of a wealthy Merch and supplied in a practical, methodical manner, and the many national declinences which formerly allowed the foreign artists to sweep everything before them are rapidly waning. The supplied in a practical, methodical manner, and the many national declinences which formerly allowed the foreign artists to sweep everything before them are rapidly waning. The supplied of supplied to supplied to

dized by the London corporation, was founded mainly for the tuition of the citizens of London and their wives and families. That does not mean that students can only be London or English born. Not long ago one of the Atradents was a black Prince, the son of a King in the Pacific, and I know of an Alderman who has nominated more than fifty German students of both sexes. The same international character belongs to the Royal Academy of Music, and, in fact, to all similar English institutions, although, of course, some schoarships or gitts may be founded by donors in order to be competed for by British born subjects only.

stitutions, although, of course, some scholarships or gilts may be founded by donors in order to be competed for by British born subjects only.

The Guilthall School of Music started in September, 1880, with 62 pupils. To-day it gives musical instruction to more than 3,500 students of both sexes. There are 115 professors of all nationalities. Like all other musical conservatories in England this school does not possess a theatre, and therefore the art of operatic acting cannot be taught easily. On Dec, 16, however, the school performed Baife's Beaching cannot be taught easily. On Dec, 16, however, the school performed Baife's Bohemian Girl" in the Shaftesbury Theatre, and the manner in which the opera was presented was worthy of high praise. The school has a concert room with 350 seats. There are about forty-five rooms, so that under the system of twenty minutes for actual teaching and forty minutes for listening to other pupils under instruction, three lessons an hour can be given in each, the school accommodation providing, in each, the school accommodation providing in the foreign of the professors and pupils in similar academics in each the school is required to a minimum at the Guild-hall school by sayarating the rooms by a food of solid concrete. The rooms are separated from the corridors running alongside of them by double doors, the upper half of which is made of their professors. The professors are the pick of their professors are the school in the professor are the pic

JOHN BURKE OF NEWBURGH.

In a Highly Perplexing Situation Because He Didn't Assign His Wages,

Gossen, Jan. 9 .- If there is a perplexed individual in this country that individual is John Burke of Newburgh. He has recently had somewhat to do with the law and its workings, and it has left him in a quandary similar to the one the gentleman of the antiquated joke and name of Ami found himself in on a c. rtain occasion when he was led to exclaim: "Am I Ami, or am I not Ami?" If I am not Ami, who the devil am I?" John Burke of Newburgh was a year and

half ago an employee of the Eric Rallway Company in that city. On pay day in June, 1890. he went to the pay car to collect his month's salary of S60, and was informed that if he had as much money due him as he had nerve the company would be ruined in paying him. "You've assigned your month's wages to B. C. Beirne of Port Jervis." said the pay official.
"Were you expecting double pay this month?"

John Burke of Newburgh fell back dumfounded, as he remarked at the time. "I was so shook up and taken back." he said. "that it was some time before I remembered

that I had not assigned my pay to E. C. Beirne of Port Jervis, and that I had never, in fact.

So he went back and made that statement to the company's agent, but the latter wouldn't have it. The claim of E. C. Beirne for \$60. made on assignment of pay to that amount by John Burke, was on file with the company, and that settled it. Thereupon Mr. Burke. feeling that he really was John Burke, and believing that his memory was good, and that he positively had not assigned his month's pay to E. C. Beirne of Port Jervis, sought aid in the law, and sued the railway company to recover his money. Thereupon the company discharged him from its service. The suit came up before a Justice of the Peace in the course of a few weeks, and then John Burke of Naw-

burch met with another perplexity. It was brought out during the hearing that he was not yet 21 years oid, was consequently an infant in law, and was no more present in court logally than it he were clubbing seals in Alaska. The sail was dismissed, and for obtaining the heavy dismissed, and for obtaining the howelder of the law the suit had a more present in court logally than it he were clubbing seals in Alaska. The sail was dismissed, and for obtaining the howelder of the law the suit had been distincted that he must appear at a suit brought by the Erie Italiway Company against himself and E. C. Peirne of Port Jervis to ascertain just who they both were and how they stood in relation to that assigned month's pay of \$20. By those proceedings it was established that John Burke of Newburgh was really himself and that E. G. Beirne of Fort Jervis and the assignment were real. Described the process of the pay of the process of the pay of the process of the pay of the p

experience which he had in that city one night recently, and all because he wore a Y. M. C. A. cure it. I never had occasion to go to a drug store in Lewiston before, and didn't think it store in Lewiston before, and didn't think it made any difference where I went. At 7:45 P. M. I went into a well-lighted store with my coat orien, so that the badge was visible. The clerk saw me coming and jumped over the counter, putting his hand behind a clock upon the shelf. An alarm beil rang loudly in the next room a heavy door was shut with a bang, there was a breaking of bottles, and in another moment the place was filled with ammonia gas. Then the clerk put on his hat, and as he was leaving the room I asked if he had anything for toolinens. 'We don't keen a drop, and you can't find any, ether, he replied, as he scatded out of the door. I went out, too, and a crowd on the sidewalk because sking me if i had made a hau. I was completely bewildered, but soon found out that the I. M. G. A. badge on my vest was the cause of all the trouble. I had been missistent of a six of the cause of all the trouble.